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Guy McCoy

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Doron K. Antrim

FRÉDÉRIC FRANCOIS CHOPIN
Born Feb. 22, 1810
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Cantatas and Oratorios
SATB unless otherwise indicated

LENT

5 PENTECOST, PEACE AND PEACE (Sopr., Ten., Bar., Bass, 45 min.) - Stainer
5 PENTECOST, PEACE AND PEACE (Sopr., Ten., Bar., Bass, 40 min.) - Stainer
SO LONGER WORDS OF CRUCIFIXION (Sopr., Ten., Bar., Bass, 45 min.) - Stainer
4 ONE DAY (Sopr., Ten., Bar., Bass, 45 min.) - Stainer
STORY OF CALVARY (Bar., Bass, 25 min.) - Stainer

EASTERT

KING OF GLORY (Sopr., Ten., Bar., Bass, 25 min.) - Stainer
LIFE ETERNAL (Sopr., Ten., Bar., Bass, 35 min.) - Stainer
LIVING CHRIST (Sopr., Ten., Bar., Bass, 35 min.) - Stainer
MOTHERLESS MORN (Sopr., Ten., Bar., Bass, 35 min.) - Stainer
MESSIAH (Sopr., Ten., Bar., Bass, 90 min.) - Handel
NEW LIFE (Sopr., Ten., Bar., Bass, 25 min.) - Stainer
PAGEANT OF THE RESURRECTION (Choir, 60 min.) - Stainer
RESURRECTION (Sopr., Ten., Bar., Bass, 25 min.) - Stainer
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RESURRECTION (Sopr., Ten., Bar., Bass, 25 min.) - Stainer
HAIL, KING OF GLORY (Sopr., Ten., Bar., Bass, easy, 40 min.) - Wooler
HAIL, KING OF GLORY (Sopr., Ten., Bar., Bass, easy, 40 min.) - Wooler
HAIL THE VICTOR (Sopr., Ten., Bar., Bass, 30 min.) - Wooler
TRAVAIL AND TRIUMPH (Sopr., Ten., Bar., Bass, 30 min.) - Wooler
VICTORY DIVINE (Sopr., Ten., Bar., Bass, 25 min.) - Wooler
WONDROUS CROSS (Sopr., Ten., Bar., Bass, 30 min.) - Wooler

GREATNESS

GREATNESS (Sopr., Ten., Bar., Bass, 40 min.) - Stainer

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RESURREPTION (Sopr., Ten., Bar., Bass, 25 min.) - Stainer
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VICTORY DIVINE (Sopr., Ten., Bar., Bass, 25 min.) - Wooler
WONDROUS CROSS (Sopr., Ten., Bar., Bass, 30 min.) - Wooler

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The composer of the month

The month of February, in addition to being the birth month of two
noted Americans, includes also the birthday of one of the greatest
composers for piano: Frédéric François Chopin, born February 22,
1810. He was destined to have but a short life, but he accomplished
as much in his 39 years as many composers do in a lifetime of work.
Chopin was educated in his father’s private school, with his musical
teacher being迹m. Charles. He made his first public appearance at 9, when he played a piano
concerto by G. Schumann. In 1829, being already a famed player and having a number of
works composed for him, he set out for London, but his Paris reception was so
favorable, he decided to settle there for life. He soon became a regular favorite and was eagerly sought after both as a player and teacher.

His compositions had become widely known and, in fact, they
took precedence over all the others in the pianistic field. Chopin occupies a unique place in the musical world, for no one has ever
endeavored as he did to harmonize various musical ideas into a
harmonious whole. He was a remarkable interpreter of his own compositions, his playing being marked by fearless accuracy and brilliant technique.

He was an intimate of and had the respect of such leaders in the music
and literary world as Liszt, Berlioz, Meyerbeer, Bellini, Adolphe
Adam, d’Albert, Moscheles, etc. He moved into the best circles and
gave recitals both in America and in the local clubs, although he had a peculiar aversion
to miscellaneous concert giving, preferring to give all his concerts on his own.

He was a remarkable interpreter of his own compositions, his playing being marked by fearless accuracy and brilliant technique.

"What's What in Choral Literature"

A year ago, the fine work of two musicians was greeted with
enthusiasm by both public and critics: Dr. Julius E. Mosher, the
author of "A Must" for Purchasers of Church Organs,
and Dr. Leonore C. Carson, author of "New Choral Music.

Here is an unusually realistic treatment of church music
produced by an artist of the first order. In this fact probably is the best
of the several recordings of the Dréville Cello Concerto. Zara Velser:

Here is a Cello Concerto in B minor, Op. 69. In the hands of
Nelson Eddy, the vocal quality of the instrument is fully demonstrated.

Richard Rodgers: "Old West"

Nelson Eddy heads a cast of top-notch singers to bring to listeners
a spirited and at times thrilling performance of this Rodgers and
Hammerstein stage piece which, since its premiere in 1943, has
come to be a landmark of the American
THE COMPOSER OF THE MONTH

Chopin began to lose ground, finally returning to Paris in 1881
where he died on October 17.

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Hammerstein stage piece which, since its premiere in 1943, has
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I N THE EARLY YEARS OF THE CONSORT, Schirnbeck departed for his Russian concerts as a wild moddernist. When Schirnbeck made a recital of his works beginning with the earlier Chopin-esque etudes and ending with the actual compositions, Nicolas Medrano showed his skepticism in an unmistakably abstemious manner. During the performance of the first group of Schirnbeck's pieces, he occupied a seat in the front row; after the intermission he moved to the middle of the hall, and then to the last row. When Schirnbeck launched his latest open numbers, Medrano was out in the street.

Tercayne never missed words with Schirnbeck. He once told him: "You know, I don't like your music." "Yes, I know you don't like it," Schirnbeck replied merely. "In fact, I can't stand it," Tercayne replied, raising his tone of voice. "Yes, I know you don't like it and can't stand it," Schirnbeck added. Then Tercayne shouted, "Not only that, it makes me sick!" Schrckb fit suddenly, howling, "It is not possible of you to say such a thing!"

Tercayne used to say that there are two types of music: music that is pleasing to the ear, and music that is pleasing to the heart. The former is enjoyable, but repulsive to play or hear. He placed Schirnbeck's music in the last category. Another characteristic remark of Tercayne about Schirnbeck has a maxim that Tercayne would not end: "It is not possible of you to say such a thing!"

Even Wagner was on probation as late as 1900 with Tercayne and his friends. At a private gathering Tercayne placed the piano score of "Tristan und Isolde." Rachmaninoff was seated, sitting in the corner of the room. Tercayne noticed that his neighbor suffered an agony of boredom. "Cheer up," Rachmaninoff replied gruffly, "there are only fifteen hundred pages left." When Leopold Godowsky was asked by an admirer for a plan on the performance of Chopin's mazurkas in music and dance, and x-rayed, and presented the piano to the astonished las.

HERE IS AN OLD Limeric for you: Leonard Linklin was one of its inclusions in the album:

There was a young pianist of none Who believed in idle or not; Once he muttered the foregoing "Yes, you know you don't like it and can't stand it," Schirnbeck added. Then Tercayne shouted, "Not only that, it makes me sick!" Schrckb fit suddenly, howling, "It is not possible of you to say such a thing!"

There was a young girl from London Who said, "I'm sure I can sing." Her teacher, Mrs. Barzal, Decided to marry her. And now they live happily with seven children, and he. Does not sing anymore because he is socially isolated in dancing.

One more limerick, of original inspiration:

There was a young girl from Berlin It was his turn to play the piano; He placed Schirnbeck's music in the last category. Another characteristic remark of Tercayne about Schirnbeck has a maxim that Tercayne would not end: "It is not possible of you to say such a thing!"

Wieners Organs

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Music and Imagination
By Aaron Copland

Mr. Copland’s dissertation upon the relation of imagination to music is
placidly persuasive. In eight essays, one to each famous composer or
musicologist the subject, which the author first presented in 1943
as a series of broadcasts, he has brought together interpretations for the
Charles Eliot Norton Lectures at Harvard University, probably would have
been compressed into ten large tomes called “Das Geheime in der Eige-
nung,” all very carefully purged of any human
interest. Mr. Copland, too, has made his subjects seriously with occa-
sional comments almost colloquial. He has put it in these words:

“Think of what Liszt did for the
piano. No other composer before him—not even Chopin—under-
stood how to manipulate the keyboard of the piano so as to pro-
duce the most satisfying and most effective
embellishments—and discloses the subtle techniques necessary to faithful
imitation of Mozart.”

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New Records

(Coontinued from Page 5)

to this country to appear as solo-
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it created a very favorable impres-
so are future among the critics be-cause of his master’s indiscretion.
The recital in this recording is ably
supported by members of the Biri-
doe Zoo Orchestra, conducted by
Walter Goehr. An almost equally
perfectly played recording is struck
on the reverse side of this record. The
Prokofiev Concerto was also accom-
mpanied by the theme in the per- 
vitaly and the Boston Symphony,
In his recital, Mr. Goehr set
off the world famous violinist Riccardo
Olivier, with the support of the
Radio Zurich Orchestra, Hein-
rich Heirler, conductor. (Con-
ract Hall Society, one disc.)

Mozart: "Costa partita"

Here is an excellently performed projection of Mozart’s sparkling stage piece, which it is
prudently conceded he wrote with a sort of tongue in cheek attitude.
With one or two exceptions the cast includes the same stars as were used last season in the Metropoli-
tan Opera productions, and they

FROM THE ETUDE OF 1883

is a brief article on practicing: we read; it is said that one of the
most famous pianist of Debussy, Rieg Klengel, owed
his great command of the resources of the keyboard to a somewhat
strange and perhaps atypical system of practice. The system he in fact to
also helped to make his pianists outstanding of their day,
and to enable the ambitions to acquire the needed self-control in
playing before a large audience. In his book, Rieg Klengel, his
inclusion of many pieces more or less beyond a first edition of the two
sand copies. This is the reason why Some compositions rarely used
the one original of which they

Carl Nielsen: Symphony No. 1, in Chiefly among the Danish
recent American tour of the Danish Symphony Or-
chestra of the State Radio, a pro-

dam. (Pioneers, one disc.)

Harpists will revel in the arrangement of the
DMA. (Pioneers, one disc.)

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THE WORLD OF Music

Ernest Bloch's Third String Quintet had its first performance in January of this year and was played at Town Hall, New York by the Cellist Quartet, to whom the work was dedicated. Mr. Bloch's Suite Hebraique for violin of viola and violoncello on New Year's Day when it was placed by orchestra, and the Chicago Symphony under Rafael Kellis.

Peabody Conservatory in Baltimore is celebrating its 15th anniversary of its founding. Although it had been established by George Peabody in 1857, its actual opening was delayed by the Civil War until 1860. To mark the anniversary date, a three-day festival will be held on February 13-14-15, in which will be included a concert of music by American composers who have taught at Peabody. Also there will be a program devoted to the works of Handel with the composer himself directing. Robert Shaw has been the director of the Conservatory since 1941.

The International Music Institute, a privately supported organization devoted to the exchange of association, musical materials and information among the countries of the United States, has moved its headquarters from Chicago to New York. But recently the Board of Directors has elected Dieter Mittelmeier, distinguished conductor, as president of the organization.

George Rochberg of Philadelphia, music editor of the Philadelphia Presser Company and a faculty member of the Curtis Institute of Music, is the winner of the eighteenth annual George Gerhardwin Memorial Contest, for the best original, single-movement orchestral composition by a young American composer. He received $4000 and the manuscript, Night Music, is entitled to be placed at a regular concert of the New York Philharmonic-Symphony Orchestra, directed by Bernard Haitink. Mr. Rochberg is a pupil of Rosario Scalero, Director of the Curtis Institute.

The George Gershwin Memorial Contest is sponsored by the Victory Lodge of Odd Fellows in an operation with the Paris City Foundations.

Erik Leidenau, well known organist, conductor, arranger was pro-consul to Japan in December with the U.S. Agency. He made a success of organ music. Actualy, it begins with the first period, before the century ending, showing itself from the very beginning of study. Let us say that a young singer has his eye on definite results; he goes to a teacher—and if this teacher doesn’t give him the desired results in five or six months, the student hastens off to someone else. Sometimes to three or four others! I do not approve. A teacher is like a doctor; half the value of his care lies in the confidence with which one approaches him. If one lacks confidence in a teacher, one cannot learn from him, regardless of whether he is “good” or “bad.” Conversely, the teacher who is worth going to in the first place, is also worth going over a period of time. The answer, therefore, is not to make many fast changes but to choose wisely in the first place.

The saddest way to select a teacher is to study his reputation and his record of previous accomplishment. What does he stand for? What are his teaching habits? What has he done for others? None of this, naturally, is an absolute guarantee of what he will do for you, but it is the best beginning on which to proceed. If a teacher has one or more good pupils already at work on the stage, the chances are that he knows his business.

Again, one should study a teacher’s record in terms of his achievements rather than of his own short success. This has made a success of operatic work, it is first chance for training in opera. The pupil whose abilities and hopes lie in other fields, had better go elsewhere—at the start! Certainly, I do not suggest remaining with a teacher who does harm to your voice. But if you find a master of standing, and he brings you along so that your vocal tract feels comfortable, have confidence in him. Too much change among teachers and methods is in itself a harmful procedure. Teachers Number Three will seem to contradict Teachers One and Two and, in the end, old gains are lost without establishing new ones.

But teachers aren’t the whole story! The pupil must also have abilities. Lacking to sing, wishing to sing, aren’t enough. The basic ingredients of singing must be present—natives. You must first make sure you have a voice. Rossini used to say that, to sing, one needs three things: voice, voice, and again voice. That is equally true today, even though modern mechanical developments (amplifying, etc.) make it possible for a smaller voice to go further than it did in Rossini’s day. We still need voice, voice, and again voice—together, perhaps, with the kind of personality that adds something to voice. Once the voice has been found to exist, it must be trained—and kept trained. When his voice is properly trained (well formed, in the case of the male), one is best equipped to study his reputation and his record of previous accomplishment. What does he stand for? What are his teaching habits? What has he done for others? None of this, naturally, is an absolute guarantee of what he will do for you, but it is the best beginning on which to proceed. If a teacher has one or more good pupils already at work on the stage, the chances are that he knows his business.

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"Your Musical Dawn is at Hand"
says Impresario Boris Goldovsky

The second in a notable series of interviews

famous personalities favor a Secretary of Fine Arts in the President’s cabinet. Concerning this Goldovsky was realistic, “If not we shall have such, it may be that much good could be done; but this thing will not come by fat, if it come at all. It will come because the people as so deeply aroused about the music that they demand it. And who knows, perhaps when they become thus aroused the will have their music, operas, orphans and choruses, whether there be a Secretary of Fine Arts or not. Who talks, in any case, of all matters of education, and that process of education is now going on more rapidly and more thoroughly than anyone cares to believe.

“Look at the millions who listen to great music on the radio! Look at the hundred of thousands who collect great music in records, and who sit with minute attention following those records. Can anyone believe that these things will not influence the whole musical life of America? And knowing these things, do you not think that the young person doubt that with the will, the talent, the training and money, there is a future for him in music?”

“Twenty-five years ago men considered the opera a poor play in which people sat cross-legged on the front porch, smoking Cigars, and doing nothing but speaking. At present, youth and night clubs no longer had an allure for him. He grew bigger as he watched the world of art grow. And he took his flock and with it currency, diocesan or otherwise the more recitals; recitals. That is a reason, I think, that this should be subject to training. I am not so stupid, for instance, as to believe that this young student is not to be trained. The young artist is said to be the young artist because he is good. But that was all too late. He grew bored with inactivity and his earthly years were often made up of activity, an arbitrary retirement age of sixty-five years or thereabout. The theoretical idea of an arbitrary retirement age has affected all classes of employees, except in the case of some of the foremost firms which have recently put a proper valuation upon accumulated life experience and capitalized it as an important asset.

Last week a private concert teacher, who was just past sixty-five, in excellent health mentally and physically, but surprisingly unappreciated, said to me, “I have reached sixty-five years, the retiring age. I have over forty pupils and could have many more if I had time to give them. They are devoted to me and I love my work with them. I am making twice as much money as I was thirty, I know that my teaching is better than at any time in my life. I don't want to retire. Should I?“

“I answered, “There is no reason why you shouldn't go on enjoying yourself being a teacher. There are at least twenty years if you want to, unless unexpected sickness or accidents intervene. You are still young for the work you do and many more years beyond.”

The arbitrary retiring age if applied to art and science would have deprived the world of some of its most precious accomplishments. If Thomas Edison had retired at sixty-five he would not have invented the electric light, for over forty additional years. Hamilton had retired at sixty-five he would not have been a major accomplishment in understanding nature. If Thomas Edison had retired at sixty-five, he would not have had a large number of additional years. If Thomas Edison had retired at sixty-five, he would not have had a large number of additional years.

In Venice in the fifteenth and sixteenth centuries there lived an artist named Titian Vecellio, known as Titian, a painter whose genius was so universal in its scope and whose knowledge and skill flourished so richly with each passing year that he had gone to his last home in his eighty-ninth year, instead of his ninety-sixth, and therefore would not have shown in his finest paintings. Titian died in 1576 an illustrious, powerful and wealthy man. His Pala, upon which he worked in his last years, is one of the treasures of the Art Academy now in Venice. Titian’s paintings done after he was fifty are valued at many millions of dollars.

In recent decades there has been adopted in some American institutions—business, educational and industrial, an arbitrary retirement age of sixty-five years or thereabout. The theoretical idea of an arbitrary retirement age has affected all classes of employees, except in the case of some of the foremost firms which have recently put a proper valuation upon accumulated life experience and capitalized it as an important asset. The arbitrary retiring age can and will come about in the people of this country, and in other countries, and our nation is getting there when we will have such people.

In conclusion I would like to add that too many people are winning in the great race of life. Keep right on going with the work that you love doing, and you will make many more contributions than the people who are winning.

An Editorial

by JAMES FRANCIS COOKE
Midland Makes its own Music

by T. Gordon Harrington

QUITE WITHOUT the benefit of publicity, hardly any of the alumni of the Midlanders, aged 12 to 50, who are members of the Midland Music Association's music department, which fosters talents to the utmost and provides musical outlets in practically every field.

The story of how the Dow Music department has grown is a saga in itself, but since this article proposes to deal mainly with the impact of its advantages on the general populace, it may suffice to say that the department was organized in 1943 under the direction of Dr. Theodore Vosburgh, then associate professor of music at Albion College, who came to Midland and synthesized an imposing organization practically out of thin air. He incorporated a small orchestra with new instrumentation to make the Dow Symphony Orchestra . . . tried and added to the Male Chorus until it is known as one of the Midwest's best . . . and organized a Girls Chorus that now has 90 voices singing. What is more, with the candidate clamoring to "get in" the vocal groups, it is thought now that vocal organizations may be made up to accommodate those who want to be considered for the waiting list when vacancies occur in the main choirs.

Using each of these groups, which normally put on one large concert each for the season, the Dow Music department above produces an operetta or musical show in the fall ("Brigadoon" being the most recent selection); a community wide concert or Christmas program in December; and a May Festival that includes every participant in the department's doings and many more besides.

No charge is made, of course, for any of these presentations. They are the company's outright gift to the community. Voluntary offerings are taken, however, and the proceeds—about $600 each year—go to add the good works of the Midland Music Foundation, itself an outgrowth of the Dow organization. The Foundation administers the funds through competitive scholarships to the National Music Camp at Interlochen and to Michigan State College summer courses; awards cash prizes to runners-up; and also provides funds for private lessons to those youngsters unable to finance themselves.

What the nine-year history of the Dow Music department has done for music in general and Midland in particular is downright amazing. The "home talent" choral and instrumental groups are so good and competition is keen among adults to the extent that joining one or the other is the dream of many a youngster just beginning to take lessons.

Such dreams, of course, have a decided influence on the school music program. Five years ago, Wilford B. Crallwold, a Missouri with a fine music administration career behind him, came to Midland to head up the public school music program. He did the job outstanding to the point that in 1951 he was engaged as assistant director of the Dow Music department and conductor of the 70-piece orchestra. A long-time friend, Lawrence Goerchen, also a Missourian, arrived to take his place and continued with the development of a comprehensive program in the schools. Free class lessons in every instrument are offered from the fifth grade upward. There are grade school bands and a grade school orchestra; two intermediate bands, an intermediate orchestra, and a high school orchestra which have both taken state "1" ratings for three consecutive years, and a high school band which is as enthusiastic as it is excellent for the school's size. In addition, there are various student chamber music groups or organizations and small "ensembles" to add spice to the lives of the students and their appreciative audiences.

Naturally, with so much interest in music, private teachers of high calibre flourish. The espousal of the cause of music cannot say enough about the benefit of the many out-of-town directors, and the Midland Civic orchestra was struggling along under its own power and practically nothing else.

When the late Dr. Willard H. Dow, president of the company, was approached about incorporating a full-time musical director into his chemical business, characteristically it took little persuasion on the part of the petitioners to make the idea a fact. Midland, today about 16,000 population, two decades ago was less than a third that size, and ten years ago was growing rapidly due to the stimulus of war contracts. To attract, as well as keep, high quality personnel, a good recreational program was necessary. Music filled a definite need, and as Dr. Vosburgh can testify, it is a need that has no (Continued on Page 61)
Gershwin is here to stay

A fascinating word picture of one of the most significant personalities in the musical history of America

by Maria Bragianti

WHEN I was studying at the Paris Conservatory of Music during the roaring twenties, I read one morning of the arrival of the young American composer, George Gershwin, who had come to Paris seeking inspiration for his new ballet commissioned by Florencce Ziegfeld. As the Gershwin fox that I was (and will never cease to be), I unenthusiastically set out to his hotel suite and boldly introduced myself as a fellow musician. Attired in a working dressing gown, Gershwin gallantly ushered me inside with that vague and suave manner of one who was holding tightly to the thread of a creative mood. Beside his Steinway was a group of bridge talls covered with all sizes and makes of French tissue boxes. Gershwin, suddenly oblivious of my presence, sat down in front of his manuscript and quickly finished a musical sentence that my bell ringing had interrupted; then he turned to me as I stared at the funny boxes. "I'm looking for the right pitch for the street scene of a ballet funny horns: "I'm looking for the right thing. Just finished sketching the slow movement..." He paused and looked at the piano music rack with the stated expression of a mother regarding her new cradle. "Here, I want to try a new chord... Won't you play the melody in the treble?" Flattered and eager, I gladly laid aside his piano music and replaced it. And, for the first time anywhere, there echoed the astonishingly intuitive and negligeent slow movement of "American in Paris," undoubtedly one of Gershwin's most brilliant works. George obviously switched his perennial cigar from mouth to hand and said, "How do you like it?"

My first meeting with the American composer marked the beginning of a long friendship—a great inspiration to me and a treasured memory to hold. It would have been nice for the new music world that never had an opportunity to know Gershwin personally, or hear him play, if I could recall any word of advice he ever offered on the playing of his compositions during the years that I knew him. But warm and friendly as our relations were, I cannot recall a single instance of the sort. He was the most modest of men, and he let his music and his performance of it speak for him. The best possible points one could get from Gershwin came from sitting near by and listening to him play. And this I was lucky enough to do very often—through the long period during which he used to hold weekly open house evenings in his studio. These were stimulating parties wherein a nucleus of composers, pianists, conductors, and singers, etc., would gather around the Gershwin pianos and anything might happen from a new blues to the discussion of a recent premiere—of a sport of which George was an ardent fan. And inevitably of course he would play.

Gershwin had the light, invincible touch, the poetic sensibility and sure sense of rhythm that gave what he wrote its shape, its weight and its color. All the pedagogical theories in the world were the sort of one he cared to listen. His pedagogy was not fundamentally subtle, and he never sacrificed anything at the expense of the whole rhythm. He always had a climax to his phrasing as if he were telling a thought with a convincing punch line. And his singing tone

Marie Bragianti is the distinguished pianist-composer, who first came to public notice in this country as one half of the duo piano team of Bragianti and Fay, World War II broke the combination up when each became a member of a much-needed school of music, a sort of 20th century musicianship—a fresh and fertile path leading boldly ahead from (Continued on Page 50)

THE PURPOSE of piano-playing may be summed up as the achievement of two points: simple to state, but simple to master. From his earliest contact with music through the zenith of a great career, the pianist needs (1) something to say, and (2) the means of saying it. I have listed these points in the order of their importance. The first basis of music-making is expression. It is one of the most astonishing phenomena of our time that this order has been reversed, expression being substituted for mechanical excellence. It is possible, today, to assault audience-attention by force and speed. The average level of sheer technical development is beyond double higher than it was; everyone plays faster and louder, but a kind of unconscious-suicide results whenever somebody plays louder and faster than all the others. Students who bear such a destructive performance determine to imitate it, and spend the next months practicing the octave passages of the Tchaikovsky Concerto for eight hours a day, in the innocent belief that this will make them better pianists. Indeed, students tend more and more to approach their studies in technical terms, asking chiefly how to produce certain effects, what to do about certain mechanical problems, where to put which finger. All this is very interesting—but it has little to do with music. Further, it can never be determined in a satisfactory way since the producing of effects, the solution of mechanical problems, and the placing of fingers (also feet) have value only as they carry out a musical concept.

Each age, I suppose, has its own quirks of fall. At one time, the Perfectionists were set against any manifestation of feeling or expression. There was also the view that, since a true interpreter is impossible on the keyboard, the pianist should give up trying to give the illusion of legato playing. These strange views have passed from the scene, encouraging the hope that the excessive mechanical piling-up of the past will never again be indulged. (Continued on Page 50)

The Musical student develops his talent by learning and observing, but chiefly by acquiring

The Healthy Habit of Doubting

from an interview with Jan Smetselin, noted Polish piano virtuoso secured by Rose Helybut

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The Dean of the Berkshire Music Center gives a highly interesting behind-the-scene view of the details involved in getting 400 students lined up for their summer musical experiences.

by RALPH BERKOWITZ

Ten Years at Tanglewood

At NINE O’CLOCK on a Monday morning last July, some 400 music students from all corners of the earth began a six week session of study at Tanglewood—a place-name which has achieved more fame than any other musical center in one country. Tanglewood, with its library associations going back a century, has now become a source of vital interest to students of music in Ankara, Rio de Janeiro, Tel-Aviv, and Los Angeles. At no time in America’s musical growing-up has a school accomplished so much so quickly, nor have influences made themselves so apparent as those emanating from Tanglewood’s Berkshire Music Center.

The Berkshire Music Center, Serge Koussevitzky’s name for the music school he founded in association with the Berkshire Festival, had begun the Boston Symphony Orchestra’s summer concerts in the Berkshire Hills a few years earlier, has recently completed its tenth anniversary session.

It may be interesting to share a behind-the-scene view of what happens in order to get 400 students to begin their summer of musical experience on that Monday in early July. Work on the first session began directly after the last concert of the Berkshire Festival more than a year ago. Soon after the 10,000 listeners’ applause had stopped reverberating in the great Shed, while the Boston Symphony musicians were slowly packing their travel trunks and crews began their usual after-concert cleaning-up of Tanglewood’s vast rolling lawns, the school’s Faculty Board met at Everance Hall to discuss plans for the summer of 1953. A letter from the Boston Symphony Orchestra had been received in which it was mentioned that the music school, more famous than any other in our country, might be interested in trying out a plan to conduct regular auditions for students at Tanglewood—no school, it was believed, was in a better position to judge musical talent than the residents of the great music-making center.

The Berkshire Music Center’s five departments each in their own way offer this type of music-making. Department A is the chamber music and orchestral division of the school.

An oboe student in Cleveland, let us say, has heard of Tanglewood and wants to come there to play in the orchestra. He writes to Symphony Hall in Boston, where each mail from November on brings queries and requests for auditions. Application forms are sent along with word that an audition committee from the Berkshire Music Center will be at Cleveland’s Severance Hall on April 17th from 1 to 4 o’clock. As the weeks go by dozens of the letters will come a recommendation from a 1946 oboist student at Tanglewood that this boy in Kansas City is a terrific talent and looks like a coming first oboe for any major orchestra. Several former oboe students’ applications also roll in.

The oboist then lines up for the first desk. Is he a world-famous oboist? Is he an orchestra member? Does he have the solid make-up for the first desk? Is he flexible enough? Is his mastery of the instrument up to following a conductor’s stick in an unfamiliar work? Can he learn quickly? Is he a weak talent well-taught or a fine talent poorly-taught? Will he be able to take part in a woodwind quintet working on Hindemith in the afternoon following a morning of orchestral rehearsal of Beethoven and Stravinsky?

A few weeks later in Boston, having listened to several hundred applicants in more than a dozen cities, their audition reports bearing the tale of talents high and low, the auditors begin to weed out the unprepared as well as the too professional. When the oboe division is considered, it is done in collaboration with Louis Speyer, the faculty member from the Boston Symphony Orchestra representing that instrument. It is necessary to choose five oboists—one of whom shall also play the English Horn—from the many who tried out, and also, of course, from those too far away to have been able to travel to an audition city.

All things considered, the Cleveland oboe student is written to, telling him that five oboes have been selected for Tanglewood and that he is not among them, but that his talent and ability have placed him on an alternate list and in the event that someone should drop out, etc. etc. Ten days later one of the accepted oboists writes that he is in New York, etc. etc., and that he is not among them, but that his talent and ability have placed him on an alternate list and that he is not among them, but that his talent and ability have placed him on an alternate list and in the event that someone should drop out, etc. etc. Ten days later one of the accepted oboists writes that he is in New York, etc. etc., and that he is not among them, but that his talent and ability have placed him on an alternate list and in the event that someone should drop out, etc. etc.
Who are the World's Greatest Piano Teachers?

How would you evaluate the key board technicians of the past and present? Here's a striking analysis based on a poll conducted by Doron K. Antrim

Who are the World's Greatest Piano Teachers?

W HAT ARE the great piano teachers of all time? I submitted that question to a number of those qualified to pass judgment. Each candidate to fame was evaluated on these points: number of his famous pupils, significance of new principles and techniques to future generations, extent to which he advanced the art of piano playing. After returns were in, the list was narrowed down to ten names receiving the greatest number of votes and falling in chronological order. They are: Muzio Clementi (1752-1832), John B. Cramer, (1771-1858), Frederic Wieck (1785-1872), Carl Czerny (1791-1857), Frederic Chopin (1810-1849), Franz Liszt (1811-1886), Ludwig Deppe (1828-1890), William Mason (1829-1908), Theodor Leschetizky (1858-1945).

Among Clementi's numerous pupils were: John Field, John B. Cramer, Zocca, Alex. Knyngel, Ludwig Berger, R. A. Beretti, Meyerbeer, and J. Moscheles. But according to the judges, for his Gradus ad Parnassum, Clementi deserves a place in the piano teacher's Hall of Fame. Great was one of his sayings, "That superb series of 100 studies on which to this day the art of solid piano playing rests." The Gradus, containing exercises of his own and of other composers, is Clementi's blue-print for acquiring virtuosity on the new instrument. He also left a number of compositions and etudes. His etudes are still the backbone of beginning piano students. Clementi was great as a virtuoso, teacher and composer. He might rightly be called the father of pianoforte playing. John B. Cramer lived most of his life in London, where he enjoyed a world-wide reputation as pianist and teacher. He studied with Clementi when he was 12 and 33, carried on many of his teacher's precepts and made his own contributions through method studies, chiefly the Bilhau edition of Fifty Selected Studies. Cramer considered these studies essential to a pianist's development and as preparation to the Gradus. In fact, his method was such, he manufactured as well as taught the instrument. He lived through a most memorable period in the history of music. At his birth Handel was alive. Beethoven, Schubert and Weber were distinguished contemporaries.

Among Czerny's independent off-shoots are: Wieck, Chopin, Deppe, and Mattay. Taking them in order, Czerny was probably the first to see the amazing possibilities in a new instrument of orchestral dimensions, the pianoforte. In fact, his father was such, he manufactured as well as taught the instrument. He lived through a most memorable period in the history of music. At his birth Handel was alive. Beethoven, Schubert and Weber were distinguished contemporaries.

Back Stage with The Film Music Composer

Interesting highlights on the complicated technical problems involved in producing background music for the screen

From an interview with Dimitri Tiomkin

Secured by Dave J. Epstein

CREATIVE musicianship reaches its most complex form and its most fantastical—technological expression in the composing and conducting of the musical scores which accompany motion pictures. In this unique field the practitioner must not only evoke all the artistry that goes into any original composing, but he must also accomplish it within the physical restrictions of an enormously complex medium. Even the opera, in which music must conform to the story-telling, to certain voice ranges and other factors, is simple to write music for in comparison with the motion picture. There is only a comparative handful of composers who have the very special talents, the involved and advanced technical skills, as well as the basic musical ability to qualify as screen composer-conductors. Few, if any, have the dynamism, energy, the quickness necessary for scoring through the complex operation of getting screen music written, arranged, and recorded into the final film job. Certainly one of the top composers-conductors in the light of the quality of his work as well as in view of his staggering productivity is Dimitri Tiomkin, who sometimes averages as high as a picture a month, a pace which most Hollywood composers-conductors consider killing. Total and thoroughly experienced musicianship is only the starting point for the screen composer-conductor. Tiomkin thus came into the fold with a very substantial musical background, and has proceeded to amass a remarkable technical experience and ability in the same 40 years he has been a foremost figure in Hollywood's music. The technical problems of screen background music are, of course, profound. Foremost among them is the split-second correlation with which the music must integrate and accompany the camera's constant shifting of scenes. Obviously it isn't even that simple, because the music cannot stop off abruptly at the camera cue. It must mold out, widen, smooth out, and bridge over from one scene to another, or from sequence to sequence, and yet stay abreast of the swiftly shifting story. Any layman, or any musician not experienced in motion picture scoring must have wondered at one time or another how the movie composer-conductor, like Tiomkin, goes about the technical operation of getting a score written and recorded. Briefly, the process in Tiomkin's case starts with his reading of the script. In this phase he begins to form his major themes and to write out movements, some of which he knows he will never be able to perform for the sound track due to the inevitable cutting and editing that goes into the final film job. There is a second phase in which Tiomkin specifically develops his themes, which must always be done broadly enough to permit for the pacing, padding, changes and all sorts of which are inevitable. After the picture is completed, Tiomkin makes a detailed study of it and its timing, sometimes spending days running over and over in order to correlate the countless factors that go into the score. Using a stop-watch he then arranges his more-or-less final score, collects his musicians and assembles his orchestra, and after rehearsing, records his sound track, synchronizing it directly with the screening of the picture.

This is an oversimplification, of course, but it shows the main steps. Some of the details of this process are so complicated as to make ordinary symphony composing seem comparatively simple. For instance, that of writing the music so that the technical problems involved in producing background music for the screen are still the backbone of beginning piano students. Clementi was great as a virtuoso, teacher and composer. He might rightly be called the father of pianoforte playing. "The technical problems of screen background music are, of course, profound. Foremost among them is the split-second correlation with which the music must integrate and accompany the camera's constant shifting of scenes. Obviously it isn't even that simple, because the music cannot stop off abruptly at the camera cue. It must mold out, widen, smooth out, and bridge over from one scene to another, or from sequence to sequence, and yet stay abreast of the swiftly shifting story. Any layman, or any musician not experienced in motion picture scoring must have wondered at one time or another how the movie composer-conductor, like Tiomkin, goes about the technical operation of getting a score written and recorded. Briefly, the process in Tiomkin's case starts with his reading of the script. In this phase he begins to form his major themes and to write out movements, some of which he knows he will never be able to perform for the sound track due to the inevitable cutting and editing that goes into the final film job. There is a second phase in which Tiomkin specifically develops his themes, which must always be done broadly enough to permit for the pacing, padding, changes and all sorts of which are inevitable. After the picture is completed, Tiomkin makes a detailed study of it and its timing, sometimes spending days running over and over in order to correlate the countless factors that go into the score. Using a stop-watch he then arranges his more-or-less final score, collects his musicians and assembles his orchestra, and after rehearsing, records his sound track, synchronizing it directly with the screening of the picture.

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Adventures of a Piano Teacher

By GUY MAIER

THE ADVENTURES

Piano teachers! Ladies and Gentlemen! Want to be successful? Happy? Thrilled? Just stop ever here and join our grand and glorious national-wide procession of adventures! I hear you say, "How much will it set me back to join?" Not much! Just a bit of enthusiasm, personality, vital-ity and imagination, a little extra refinement and dedication. It doesn't mean collision, the finger is still the same, the key is then held firmly, but without stiffness, and certainly without any very valuable work in parting unscathed.

In the early eighties an unknown teacher of piano, Mr. Anton Rubinstein, came to his native Poland to re-turn to his fatherland, after twelve years of study and instruction in Europe. He took up his residence in Warsaw and opened the first piano school in that city.

In the early nineties he became professor of piano at the Conservatory of Music in Berlin, and for a quarter of a century he taught some of the greatest pianists of that time, including Halil, Rubinstein, Liszt, and Chopin.

In the early nineties, too, he became professor of piano at the Conservatory of Music in Paris, and for a quarter of a century he taught some of the greatest pianists of that city, including Pleyel, Salmon, and Chopin.

In the early nineties, also, he became professor of piano at the Conservatory of Music in London, and for a quarter of a century he taught some of the greatest pianists of that city, including Raphael, Pleyel, and Chopin.

In the early nineties, finally, he became professor of piano at the Conservatory of Music in New York, and for a quarter of a century he taught some of the greatest pianists of that city, including Blacher, de Vries, and Chopin.

In the early nineties, once more, he became professor of piano at the Conservatory of Music in Rome, and for a quarter of a century he taught some of the greatest pianists of that city, including Pleyel, Salmon, and Chopin.

In the early nineties, again, he became professor of piano at the Conservatory of Music in Vienna, and for a quarter of a century he taught some of the greatest pianists of that city, including Pleyel, Salmon, and Chopin.

In the early nineties, yet again, he became professor of piano at the Conservatory of Music in Berlin, and for a quarter of a century he taught some of the greatest pianists of that city, including Pleyel, Salmon, and Chopin.

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In the early nineties, finally, he became professor of piano at the Conservatory of Music in London, and for a quarter of a century he taught some of the greatest pianists of that city, including Pleyel, Salmon, and Chopin.
FOR MORE SMOOTHNESS
I have an already advanced student who is working on Chopin's "Fantaisie-Impromptu." She has no difficulty in the four agile and three rhythm, but several passages—the initial one in particular—cause her considerable trouble. Her fingers do not seem to be able to play quite smooth—so it is about time she is being given the benefit of the Minnesota Music Teachers Association you mentioned. I must hasten to add here that it was not with a desire to elaborate on this special point and test, for in actual practice it is a marvel how this member has been and continues to be a sort of night
sable for the teachers.
Of course much of the trouble comes from the impatience of the students who want to play the piece before practicing it sufficiently. Too fast too soon, and you will probably rule out as well. This being said, let's talk about getting hand positions right in an approach thoroughly subscribed to by all serious, earnest pupils. First of all the right hand should be practiced separately, using different rhythms and very slowly. When you think you are playing slowly, you play much slower until. The following rhythms are only examples; others can be invented along the same lines.

\[\text{\footnotesize \begin{align*}
\text{For Bitter Pianos} & \quad \text{For Better Pianos} \\
\text{And one final important point: all the above should be practiced at different levels on the piano. Don't try to learn the left or right hand. Instead, practice in a way of parallel motion, then practice in a way of diagonal motion and even without an actual keyboard.}
\end{align*}}\]

Then let's apply the different rhythms to the above, and let's not limit ourselves to the right hand. Then we should look for more awkward and difficult as possible.

Finally, after the rhythmic and hand position elements have been conquered and both hands have joined together satisfactorily, we can now begin to work on the flexibility and fluidity, inverting hand po-

\[\text{Then let's apply the different rhythms to the above, and let's not limit ourselves to the right hand. Then we should look for more awkward and difficult as possible.}\]

Nest comes the transcription. Its purpose is to change the music to fit our hands, thus increasing the difficulty consid-
erably. But even this difficult maintenance of the original fingering:

\[\text{\footnotesize \begin{align*}
\text{The above is only one example of what might be called intelligent, reasoned, fruit-
}
\text{ful practice. It is not a short cut, for there is nothing to be gained by leapfrogging ac-
}
\text{cordingly, we change the music to fit our hands.}\n\end{align*}}\]

Unfortunately, the one they have is one of those really contractions almost six feet high, full of carved ornaments, of the type one can get in Furniture Outlets for five or ten dollars and some just in the cut-out to take off the floor. The action is powered, the fumes of which are just, and I ask: how can anyone in the early grades watch the students? Could the teacher not get a little more out of his work? In many conservatories and schools of music, we find that the students are left to develop their own cooperation. And even though you may not know the difference between a hand motion acting as a support, you can only give it a descriptive name. Perhaps the term "lateral motion" could be used to indicate this. (3) The term "pedal" is temperamental, and anyone in the early grades watching the students can get into a very difficult situation.

Conducting by KARL W. CHELPNEIN, Music Editor, Webster's New International Dictionary, imposed by Prof. Robert A. Webster, Oberlin College

**QUESTIONS AND ANSWERS**

**TEACHER'S ROUND TABLE**

**MAURICE DEMESNIL, Miss. Dac.**

**CONTRIBUTED BY**

The vibraphone in brass-band instruments

I am 36 years old and have taken piano for only six months. I like it very much but I have great trouble remembering a piece. Perhaps I am going at it the wrong way and I should like to have some suggestions from you.

- Mrs. G. D., Massachusetts

People vary greatly in their ability to memorize. Some have only to play a piece a few times before they can remember it. Others have trouble after they have practiced a piece for some time to remember it. It can be quite discouraging to the pianist who has difficulty remembering piano pieces, it might be worthwhile for you to try to memorize the melodies of hymn tunes, singing the melody from memory, and then playing it, and perhaps gaining a better understanding of the piece and its book and trying to reproduce it all from memory.

- K. G.

**WHAT ARE ACADEMIC CREDITS?**

Tell me exactly what is meant by the expression. I use it in many conversations with friends. It is frequently used in many conservatories and schools of music, especially those that are connected with a regular college. Many people use the term "academic credits" in music schools. In other subject that are not directly connected with music, the term is used in schools of music, and even in the "Journal of Debussy" and this

**K. G.**

Communications for this department should be sent to Mrs. Mayer in care of the office of the Editor of this paper. They should not be divided into four parts, nor should they involve either the recom-

E. K.
Small Pipe Organs Can Be Effective

What about the new small pipe organ? Is it satisfactory from a practical standpoint? Here are interesting and informative facts concerning these new instruments.

by ALEXANDER McURDY

SOMETIME AGO we promised that we would have another article on recent developments in the field of small pipe organs. For some months I have been watching carefully the smaller instruments which the major organ builders have been sending out of their factories. Two which seem to me outstanding are the small two-manual model produced by Rieger, and an even smaller instrument developed by Ernest White for the organ building firm of White.

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MIRACLE IN MUSIC

he crossed the room to the windows and stood watching the streetcars and busses arrive and leave at the opposite side of the campus.

At recess his teacher told Hal had been given a thorough test by a staff psychologist. That his I.Q. was quite low... he must be removed... there were other clues he had given us: for instance, at the age of 11, reading and spelling words in which he was interested could not move from my chair. Too eager to talk to all his playmates, had recited verbatim verses and had pleased us with gay descriptions of his

During his tenth year we lived in the Valley. The packing shed was within working distance of the refrigerator cars being iced and loaded. To our amazement Hal recognized some of the different railroad systems represented. The next step was easy. While he had been unable to learn the words at any of his schools, we found that if even one or two of the letters in the railroad systems happened to be a-b-c-d-e-f-g, and we located them on chart and piano keyboard, the miracle of music-spelling and perfect reading actually happened.

Long, apparently difficult words such as Lackawanna, Lackawanna, Lackawanna, Pacific, Pacific, Pacific, Erie, Erie, Erie, these and all other words related to shipping were spelled and sung with much enthusiasm and were easily remembered. Next morning before leaving for my work, Hal asked to spell them to us, exactly as his teacher had done. On the way to work his I.Q. seemed to increase. We thanked God fervently, devoutly, and praised that in each new effort, the piano keyboard was naturally careful to play each word as full of melody as was possible. We submitted harmonious inclinations for those not represented on the chart and keyboard. The small pieces of adhesive tape we printed a-b-c-d-e-f-g and stuck them to all the piano keys, so that while I was away at work his lessons could go on under the supervision of our faithful Mexican housekeeper.

Since then we find nearly all of my boy pupils seem to have been born with an inherent love of music and one or another form of transportation. Hal loved to locate and to play b-a-g-g-a-g-e, c-a-a, b-a-g-g-a, r-a-i-l-r-a-i-l-r-a-i-l, and the originality each pupil has follows: (played as dust, octave, roots, etc.,)

There is seemingly no end to the word list that may be played and sung with beauty and best of all happiness, as a non-reading child learns the magic in music-spelling and reading. We have learned it simplifies matters to memorize the lines and spaces through four octaves beginning at Middle C during the first few days (or weeks) of study. We use individual blackboards, and the grand staff becomes a friend instead of enemy.
Sonata per il Cembalo

Certain aspects of this sonata seem to resemble both Mozart and Haydn. Oddly enough, Sacchini's music is typical of the early Italian composers who played an important role in evolving the very style of composition which we now associate almost entirely with the so-called Vienna School—Haydn, Mozart, and Beethoven. This is ebullient music, full of sudden contrasts of forte and piano levels. Play with firm fingers, clear tone and not much pedal. Grade 5.

ANTONIO SACCHINI

Allegro \( \text{\textit{J. 126}} \)

PETRUS F. MALPIERO

Valse
(Posthumous)

The moods of this waltz range from tender melancholy to lightheartedness to dramatic feeling. To interpret these kaleidoscopic emotional changes requires the utmost attention and sensitivity to the character of the melodic, harmonic, and rhythmic ideas.

FREDERICK CHOPIN. Op. 69, No. 1

Grade 5.

(Turn to page 3 for a biographical sketch.)
Danse Antique

Allegro grazioso (J. 80)

GRANVILLE ENGLISH

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ETUDE-FEBRUARY 1953
Lamento e Corrente

MARTINO PESENTI

Piano accompaniment realized by Efrem Zimbalist

Andantino

VIOLIN

Piano
The Mischianza Waltz

Words and Music by
ALLISON F. FLEITAS

CHORUS

Misch-ian-za Waltzing at the

Misch-ian-za Lasts till the end of time.

Moon-light and the

sound of laughter, Music fills the air.

Spring-time sets the

scene romantic-ly, Love-ness all can share, so

Meet me at the

Misch-ian-za, We can scheme and dream in harmony, Waltzing at the

Misch-ian-za, Oh, what a night divin-bly.

Moon-light and the

ETUDE: FEBRUARY 1953
Navajo Lullaby

GEORGE FREDERICK MCKAY

No. 130 · 41116
Grade 24.

Moderato teneramente

AU -4 314 2->--2

PIANO

Red Iron Ore

American Folk Song

by Marie Westervelt

With a swinging motion (a tempo)

The Little Trumpeter

G. ALEX KEEN

In a brisk march tempo

PIANO

Copyright 1952 by Oliver Ditson Company

International Copyright secured
THE HEALTHY HABIT OF DOUBTING

(Continued from Page 15)

GEORGE FRIDERIC HANDEL
Edited by Karl Bank

PIANO
sempre f e ben articulato

Sonatina in B♭
Allegro molto moderato

(Continued from Page 15)
TANGLEWOOD—1953
BERKSHIRE MUSIC CENTER

A summer school of music modeled by the Boston Symphony Orchestra to give teachers of music in schools an opportunity to work with and meet the leading composers, conductors, and soloists of the day, and to stimulate the growth of music in schools. Tanglewood began in 1937 under the leadership of Serge Koussevitzky, and today is under the direction of William Steinberg. The Tanglewood season runs from late June to early September.

SMALL PIPE ORGANS CAN BE EFFECTIVE

(Continued from Page 24)

larger on it, that compared with the conception of those days there is nothing more important than the use of pipe organs in churches, or as the only instrument capable of playing a congregational service. It is a fact that in almost every church in the country there are organs which are not being used to their fullest capacity because they are not being played properly. The reason for this is that the organist is not trained to play the organ in such a way that it will function as an instrument for worship.

The Tanglewood Study Group was held during the holiday season to give a survey of the available work and to establish a standard of excellence in the use of the organ in church worship. The Group consisted of about 50 organists from throughout the United States, who met for five days at Tanglewood. The main purpose of the Group was to acquaint the participants with the latest developments in organ building and to provide a forum for the exchange of ideas on the use of the organ in church worship.

The Tanglewood Study Group was attended by over 500 organists from throughout the United States, who met for five days at Tanglewood. The main purpose of the Group was to acquaint the participants with the latest developments in organ building and to provide a forum for the exchange of ideas on the use of the organ in church worship. The Group was led by Dr. Ernesto Berenson, who is well-known for his work in the field of organ building and design. The Group was divided into smaller sessions, each focusing on a specific aspect of organ building or use, such as organ design, pedaling, or registration. The sessions were led by experts in their respective fields, and were designed to provide a comprehensive overview of the current state of the art in organ building and use.

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Selling a Violin
Cat., E. G., Louisana. For an
appointed on you, send it to one of the firms
that advertise in ETTRIDGE. My instrument
has been played in the family for over 50
years and the firm might be willing to buy
it from you, though I have found that likely
they suggest you leave it with them on consignment.
I don't know if dealers like to buy a violin outright
unless it is in nice condition.

Concerning Hammer-OverCell
Mills J. R., Pennsylvania. In
the book at my disposal there is no reference
to Hammerunter cellows, and I would recommend
sending it to Rembert Wurtzdorff, 129 West
St., New York City, for the information you wish
to have. I am sorry to not be of more help.

Teaching Advice
C. M., Florida. You do not tell me
whether you are enrolled in violin where
you get your Music Ed. degree, but

if you did not study the bow technique
difficulty in getting a position in a
Music Ed. degree, which is how I'm sure you


MAILING LIST
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The Sound of the Trumpet
by MARTHA V. BINDE

While I practice again, tell me which trumpet I will play.
Is it Sousa or the Duke?

RAMEI Him with the sound of the Trumpet
by MARTHA V. BINDE

The Sound of the Trumpet
by MARTHA V. BINDE

Who knows? (Keep score—100 is perfect)

1. Where was John Philip Sousa born? (10 points)
2. Can you give within two years the date of his death? (15 points)
3. Was he ever the conductor of the United States Marine Band? (10 points)
4. Did he ever take his own band to Europe? (10 points)
5. Who is pictured with this quiz? (15 points)
6. About how many marches did he write? (15 points)
7. A who is a Sousaphone? (15 points)

Characters: Souza; Jennie, his wife.

Scene one
Souza and his wife seated in deck-chairs aboard ship, reading.

(Ordinary chairs may be used with feet forward, in front, covered by sewer rings. No other scenery necessary.)

JENNIE SOUZA: (closing her book) It won't be long now, Philip, until we land. Are you getting tired?

SOUZA: No, but I'm glad to say we will soon be home. JENNIE: Have you forgotten anything we should have done?

SOUZA: Not a thing. Everything has been attended to and our high school will be heard again. I keep hearing it all the time. (From back stage) It is the sound of a soft drum beat. Souza stands still and appears to be listening intensely. Yes, I, seem to hear a distant melody.

JENNIE: Have you written it down so you will remember it?

SOUZA: Not yet! I want the music and the words. I have written for it to be put down on paper in my own native band, the U.S.A.

JENNIE: Well, that is not far off. We are nearing the shore. I thought I heard singing from a ship. Look Philip (pointing) there is the Statue of Liberty. backstage.

Jennie rises and walks back and forth.)

JENNIE: A beautiful sound, it is certainly well-named the Mam King, and this new march is most beautifully joined in your crown. I foresaw what I shall hear in Persia and shall sing it over all the land. (From back stage) It is heard brass band of the stars and striped from our shores. Forever as the chorus of the operas. Listen. The Philistines enter unobserved. shoring and taking over from the orchestra. They play a short aoment of the famous March with chorus. Jensen in the revival of the same song with chorus in the revival of the same.

Reprise

Harriss for the Flag of the Free!
May it wave as our standard forever!
The banner of the land and the sea.

The banner of the right.

(15 points)

When our fathers, with mighty endeavor,
Prepared the path, to the battle stream,
They taught us as we taught the young;

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Jennie rises and walks back and forth.)

JENNIE: Harriss for the Flag of the Free!

(They both go off stage.)

JENNI: Harriss for the Flag of the Free!

(They both go off stage.)

Articles: Computer Time

Characters: Souza; Jennie, his wife.

Scene one

Sousa and his wife seated in deck-chairs aboard ship, reading.

(Ordinary chairs may be used with feet forward, in front, covered by sewer rings. No other scenery necessary.)

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(15 points)

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American spaces concrete, and the still comparatively few smaller ones. Goldkwyly said: "When the day of the breaking of the dawn of the day of which I spoke earlier, out of a thousand good singers, 300 will find places for their art instead of preceding five, as now. "But it will not all be fair sailing for these young people on a beautiful God-given voice. It takes more than a God-given voice to be more than one. One must study history to understand the origin of an idea and how and when people felt in the days of the opera and its text were written. How could one sing 'Alida' well if he had no knowledge of the Egyptian people of olden days, and how could one sing 'Alida' well if he had no context of Verdi except as a man who put pleasurable notes down on the page? Of course, more and more young singers are interested in telling their voices instead of becoming artists. They take a cash-register view of the matter instead of an artistic one. Very few realize the vast complexity of this art of music, especially I speak of the serious art. In addition to the voice, there must be the historical background of which I just spoke, there must be linguistic interpretation, there must be a concept of acting and the coordination of the various forces. In addition to all these and many more things than I can tell here about, there is the making of a nature artist. And again, I tell you that once the student has a mastery of all these things, he has the voice in the beginning, he need not worry about the cash register. "This has been sung in English at both presentations. There is a belief that English is understood to operas. This is, of course, ridiculous, since any singing is only a combination of vowel and open sounds with consonants or closed intervals. We believe as opera singers, I believe in two things in this connection, open vowel and tone, and we will sing better in a language in which he is familiar, and second, there is every reason to sing in a language with which the performer is familiar, for you are familiar with music with words, by all means let us understand. The composer must have desired them to be a part of his creation, else he would not have used them!" "The growth of music is slow, but it is certain. And because so many of us are opening the gospel of music, talking of its importance, it will be not long until all America will realize its importance, too, without knowing how it came to realize it, and then one day I shall satisfy my eternal theme of music's de
dependence and the people of this country will say: 'Goldkwyly, what are you saying about me? We're known that all the time!'" Next there was Levy R. U. v. which expanded so well the much-looked
ing that was going to end the weeks' study given employment for a family hotel switchboard before my first job. And the change is so weannally so as good as it has been known and lived and kept. So to sum up. Let other persons cite Century discovery and prepare for the grand issue. "This has been sung in English at both presentations. There is a belief that English is understood to operas. This is, of course, ridiculous, since any singing is only a combination of vowel and open sounds with consonants or closed intervals. We believe as opera singers, I believe in two things in this connection, open vowel and tone, and we will sing better in a language in which he is familiar, and second, there is every reason to sing in a language with which the performer is familiar, for you are familiar with music with words, by all means let us understand. The composer must have desired them to be a part of his creation, else he would not have used them!" "The growth of music is slow, but it is certain. And because so many of us are opening the gospel of music, talking of its importance, it will be not long until all America will realize its importance, too, without knowing how it came to realize it, and then one day I shall satisfy my eternal theme of music's de
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ETUDE—FEBRUARY 1953

ADVENTURES OF
A PIANO TEACHER
(Continued from Page 21)

M. Robert Whitford

ROBERT WHITFORD PIANO METHODS REPRESENT A NEW MOVEMENT IN PIANO EDUCATION

You will recall that in the introduction to this article, I brought to mind the development of piano teaching methods from very primitive beginnings to the present-day methods which have evolved into what we call modern piano methods. Today, there is a growing awareness of the need for a new movement in piano education, and Robert Whitford is one of the leaders in this new movement.

Robert Whitford is a self-taught man. Since we were very poor at home I once went with only one meal a day for six months in order to be able to work at music. Now at last I can afford to study, even if it means giving up smoking and eating chocolate. (After seeing this wonderful chapel in our procession, we'll never again complain about work pressure!)

NORTH DAKOTA

Heavenly! new to a happy lady from the great plains of North Dakota:

"My husband and I live in a very small town and have four young children, three boys and a girl. Two years ago I decided to do something along with the raising and care of my family, so I'm teaching piano. I ordered materials and literature and studied new courses; then organized four small classes of beginners. Now I have 25 private students and three classes. Also I'm enrolled in the normal and harmony courses of the University Extension Conservatory, and each year I take 12 private lessons from an excellent artist teacher in a small college town 60 miles away."

"My teaching is made easier by the fine cooperation of my students and their parents, who have agreed to take a three months summer vacation as well as short Christmas and Easter interludes."

"This year we are giving home recitals for the parents and have organized a Junior Music Club. For our annual recital we are planning a program with much two-piano and ensemble work. I ask students, 'How do you like it?' . . . I just know that I enjoy every bit of it. (I am also an active member of two community clubs.)"
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The music has the function of telling devotional story, sometimes in a trial-and-error, he hits on the perfect instrumentation.

**THE FILM COMPOSER**

(Continued from Page 19)

The music also has the function of telling devotional story, sometimes in a trial-and-error, he hits on the perfect instrumentation.

**THE FILM COMPOSER**

(Continued from Page 61)

**THE FILM COMPOSER**

(Continued on Page 153)

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**THEODORE PRESSER CO., Bryn Mawr, Pennsylvania**

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*Editor's Note: All names and locations have been redacted for privacy.*

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END OF LETTER WITH "YOU CAN'T"
TEN OPERETTES
ASSOCIATED MUSIC PUBLISHERS, INC.
25 West 45th Street • New York City 36
Marriage of Figaro was also

84

ASSOCIATED MUSIC PUBLISHERS, INC.
52 West 45th Street • New York City 19

1954. In a lengthy power research article in Collier’s Magazine for May 24, 1952, 78. In fact, scientifically speaking, it is obvious that the age of sixty-five as a working limit was pulled out of the hat. It should be challenged, we now think, by much detailed and careful investigation. Before it is allowed to be accepted, it should be compared by us. As matters now stand, there are about 3,680,000 people in America in 1952 working force who are over sixty-five and still employed. It may be, that as many as 1,500,000 other persons have been prematurely retired, and that our economy is losing an earning capacity of $4,500,000,000 a year as a result. This problem concerns us all, both in our individual search for happiness throughout our life’s span, and in our national desire for the most productive and stable economy which we can develop. Every in this age of dissipated millions such an annual loss in earning capacity is not to be

noted.

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the music is past its prime.

Midland Makes Its Own Music

(Continued from Page 61)

William Shakespeare, author of "Hamlet", taught until he was nearly eighty.

Ernestine Schumann-Heink de-\n
juring pictures when she was 76.

Madame Marie Valerie Widor (1844-1936), made her debut in St. Sulpice, where Widor served as organist from 1861 to 1901. It seems that Widor, teacher of the great Henri Rabaud, Claude Debussy, Gustave Charpentier, Florent Schmitt, and other great composers, was as

occupied with music as ever.

indeed.

The marvel of it was, however,

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The marvel of it was, however,
“He can sleep on a windy night” was the unusual recommendation given the young farmhand by the old farmer. The farmer meant that the young man had so conscientiously checked every door and gate that no matter how severely the storm raged, he knew that everything was secure on the farm.

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